

Symphony No. 3 in E flat, Opus 55 of Ludwig van Beethoven
(Vienna Philharmonic Orchestra, Karl Böhm, conductor; WNYC-FM)

Aesthetic form equilibrium and aesthetic distance and it is always a question of what and always a question of when how where. What invariably those who evaluate aesthetic forms on the basis of ethical criteria are primarily if not wholly concerned with the what. Censor: L, fr. censère to assess, tax; akin to Skt samsati he recites: 1. one of two magistrates of early Rome acting as census takers, assessors, and inspectors of morals and conduct. Censorship ethical filtering. 30 décembre 1856--Contrat signé entre Baudelaire et Poulet-Malassis pour Les Fleurs du Mal et Bric-à-Brac esthétique; 4 février 1857--Baudelaire remet à l'éditeur le manuscrit des Fleurs du Mal; 25 juin 1857--Mise en vente des Fleurs du Mal; 11 juillet 1857--Les Fleurs du Mal sont annoncées dans le Journal de la Librairie. La saisie est ordonnée à Paris; 20 août 1857--Le tribunal correctionnel condamne Baudelaire et Poulet-Malassis. Ethical filters and aesthetic filters and in describing the art object one of course describes the what and one describes the when how where of course and having described the what the when the how the where of several for example art objects Madame Bovary, The Beautiful and Damned, A la recherche du temps perdu, Portrait of a Lady, Elektra, La guerre de Troie n'aura pas lieu, The Geographical History of America, The Education of Henry Adams, Brise Marine, Der Ring des Nibelungen is it then possible to say that the what the when the how the where of art object A Madame Bovary for example are better or worse or of greater value or of lesser value say or perhaps more beautiful or less beautiful for example than the what the when the how the where of art object H The Education of Henry Adams no it is not because all aesthetic forms are equal which certainly does not mean that all works of art of equal importance in the history of art but it does mean that all aesthetic forms are equal: Le roi s'amuse and Common Sense are equal the former however is perhaps more important than the latter in the history of art and the latter is perhaps more important than the former in the political history of the West. In saying that that is in writing that that does not mean that one can not have preferences that one does not have preferences among works of art because one does have preferences.

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